

glass plates which have been coated with fats to help draw out the delicate flower oils. When petals have been drained of their precious fragrance, they are removed and fresh ones applied. It requires more than 500 pounds of flowers to produce one ounce of essence.

"Musk, ambergris, civet and castor are the four animal derivatives used to give perfume the necessary lasting quality. These ingredients were among the earliest known commodities used in ancient trade. The most obscure sections of the world have been searched for these elements.

"Musk, which has been used in perfuming since pre-Biblical days, comes all the way from Tibet and the Himalayan mountains, where hunters stalk the musk deer at an altitude of 8,000 to 10,000 feet. Castor comes from Russian beavers. Civet comes mostly from Ethiopia.

"Ambergris is a rare growth in whales which is sometimes found floating in the ocean, having been expelled from the whale in which it grew; or it may be taken from a whale after it is killed. Ambergris may come from the North Atlantic, South Africa or the Persian Gulf. These animal essences used in perfumes are aged as long as five years.

"Once all the elements are available, the final task of making the perfume last and not evaporate lies in substances which help retain its fragrance indefinitely. Balsams, gums, benzoin and oleoresins are used.

"The Latin word 'per,' meaning through, and 'fumum,' meaning smoke, gives us a visual picture of the Arabian form of perfume, really an incense obtained by burning aromatic gums and woods. Myrrh, saffron, cassia, orris, were used in religious ceremonies, and as the blue wreaths of smoke ascended toward heaven, they wafted the credulous prayers of the primitive worshippers, leaving behind the powerfully sweet, fragrant fumes, deliriously mingled with the ecstatic songs and dances of these believers in many gods, until the perfume-intoxicated people were thrown into a religious frenzy."

Mrs. Ballenger's hobby of perfume collecting really dates back about five years, when she realized that she had an accumulation of undesirable odors along with her favorite ones. People thought perfumes were her hobby, so she decided about two years ago to really make it one.

Each time any of her friends go away on a vacation trip they bring her back some perfume souvenir.

To house the collection satisfactorily Mrs. Ballenger designed her own perfume bar, an anniversary gift from her husband.

Mrs. Ballenger truly knows the history and the romance of perfume because of her hobby.

This Cartoon Collector Really Collects

By GEORGE T. MAXWELL, Cartoonist (Wilmington, Del., News-Journal)

SHOULD President Franklin D. Roosevelt and War Czar Donald M. Nelson ever need a man who can produce the greatest possible results in the shortest possible space of time, it might be worth their while to look up Cartoon Collector Murray A. Harris (Mass.). When Murray goes after an item for his collection, he gets it. There isn't any "if, but or maybe" about it — he GETS what he goes after.

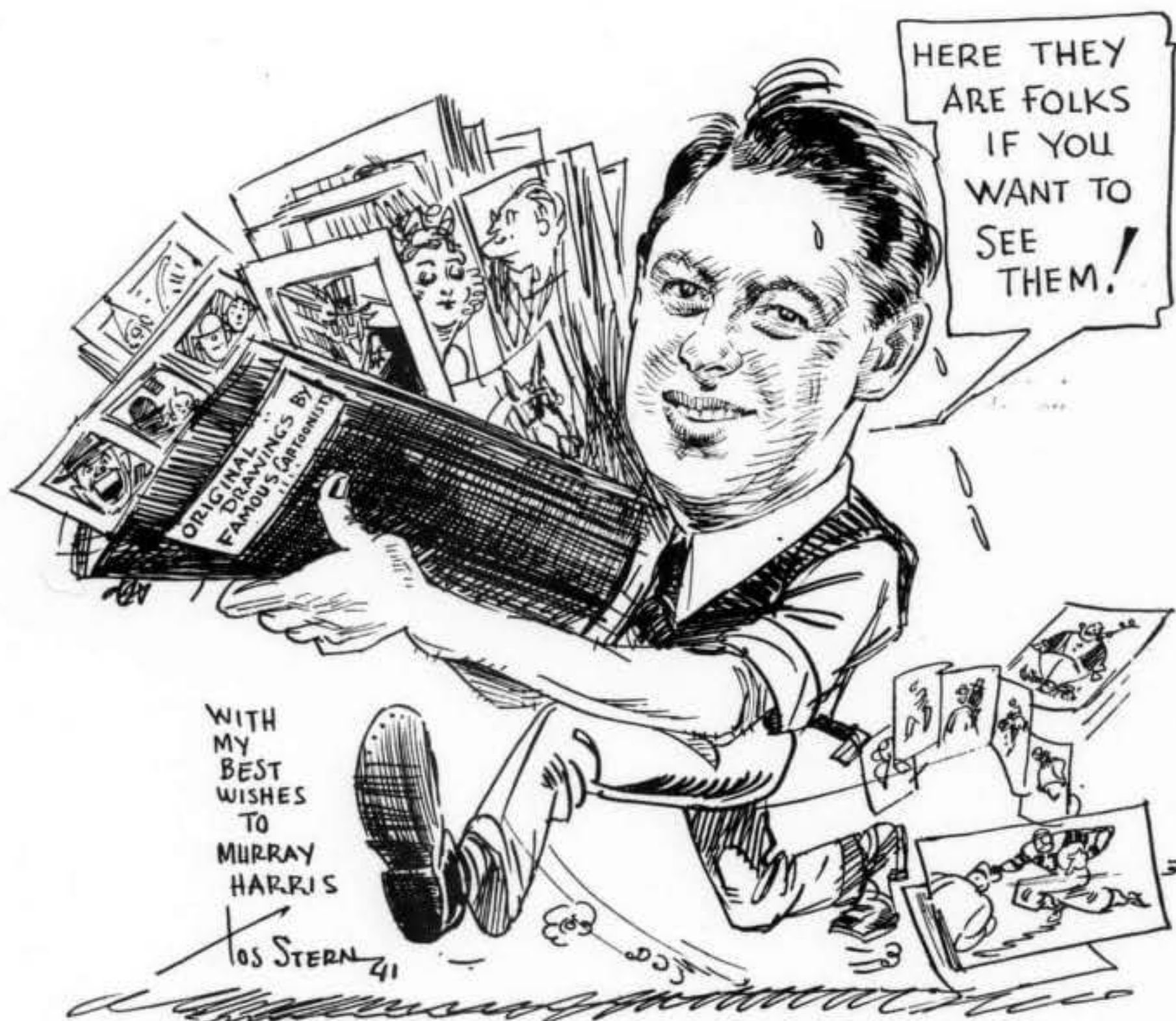
While the Dorchester collector, who by the way is a skilled newspaper artist himself and has been employed in the art department of a Boston paper for some years, has been collecting the original drawings of cartoons, illustrations and comics for about 14 years, it is only during the past year or two that he has started to ride his hobby in earnest, and during that period he has built up his collection from a small group of drawings represented by only a few artists, mostly of Boston, to what is certainly one of the very largest—if not the largest—collection of the kind in the country.

Today the Murray Harris collection consists of many hundreds of fine originals by hundreds of the leading artists and cartoonists of the past and present. It is almost impossible to give the exact number, for between

the time this article is written and when it appears in HOBBIES, Murray will probably have added several dozen more drawings and new names to his list. That's the way he is collecting these days.

And not only does he have a fine collection, but he has worked out a most complete system of cataloging his drawings so that he can tell in an instant under just what classification each drawing falls, its condition and its merit as a work of art. The collection has been divided into 14 groups, editorial cartoons, daily comic strips, sports, Sunday pages, court trials, banquets, theatrical, daily panels, one-column panels, jokes, comic illustrations, serious illustrations, personal sketches and miscellaneous, with still another classification for art books and art magazines, of which he also has a splendid collection.

After the name of each artist appears either an *, which means "personally inscribed" to the collector; E, meaning excellent; G, good, or F, for fair, and after each legend appears a number which denotes how many drawings Mr. Harris has by an individual artist. In most instances, of course, he just has one drawing by each respective artist, but in some cases he has three, four or five draw-



ings by the same person. When he has more than one by the same artist he keeps the best one, or possibly two, for his permanent collection and uses the remaining duplicates as "traders," to exchange for other drawings he does not have. And with more than a hundred "traders" on hand to work with, it can easily be understood why his collection is growing with leaps and bounds. Most of his permanent collection was presented to him by the artists represented, many of them personally inscribed, while the remaining ones were purchased or obtained in trades.

With his cartoons, Mr. Harris has many letters written to him by the cartoonists and he declares that he values his file of correspondence as much as he does the original drawings.

In commenting upon his collecting activities, Mr. Harris declared that he first started collecting cartoons in 1928, when he made the rounds of the newspaper art departments in Boston and made a "general nuisance" of himself by peering over the shoulders of the many different cartoonists for hours, until finally one of them offered him a cartoon original to get rid of him.

"So began my heroic efforts to obtain representations of the ten thousand and one famous cartoonists," he declared. "From the local papers I branched out to a wider field, and then began the stupendous task of writing to the out-of-town newspaper cartoonists and finally to those on syndicates.

"Luck was with me for I made quite a gathering in the first year," he said. "E. C. Segar sent me a specially drawn sketch which was my pride and joy and was promptly framed."

It might be explained here that at the beginning of his collecting efforts, Mr. Harris devoted his time mostly to obtaining small post-card size sketches which were specially drawn for him by the artists who contributed, and they comprise many of the leading cartoonists and illustrators in the country. He now has 130 of these miniature sketches, made by names famous in art circles, but that collection has been greatly over-shadowed by the vast proportions of his other full-sized cartoons and illustrations which he obtained later, most of them during the past year or two.

"After framing the Segar," Murray continued, "I kept on framing others until there was no blank wall space left and then it dawned upon me that maybe my room was not quite as attractive as it had been before I started plastering pictures all over the walls. This cut short my ambition to frame all originals. Today the walls of the National Art Galleries would scarcely be sufficient to hold them were they all to be framed.

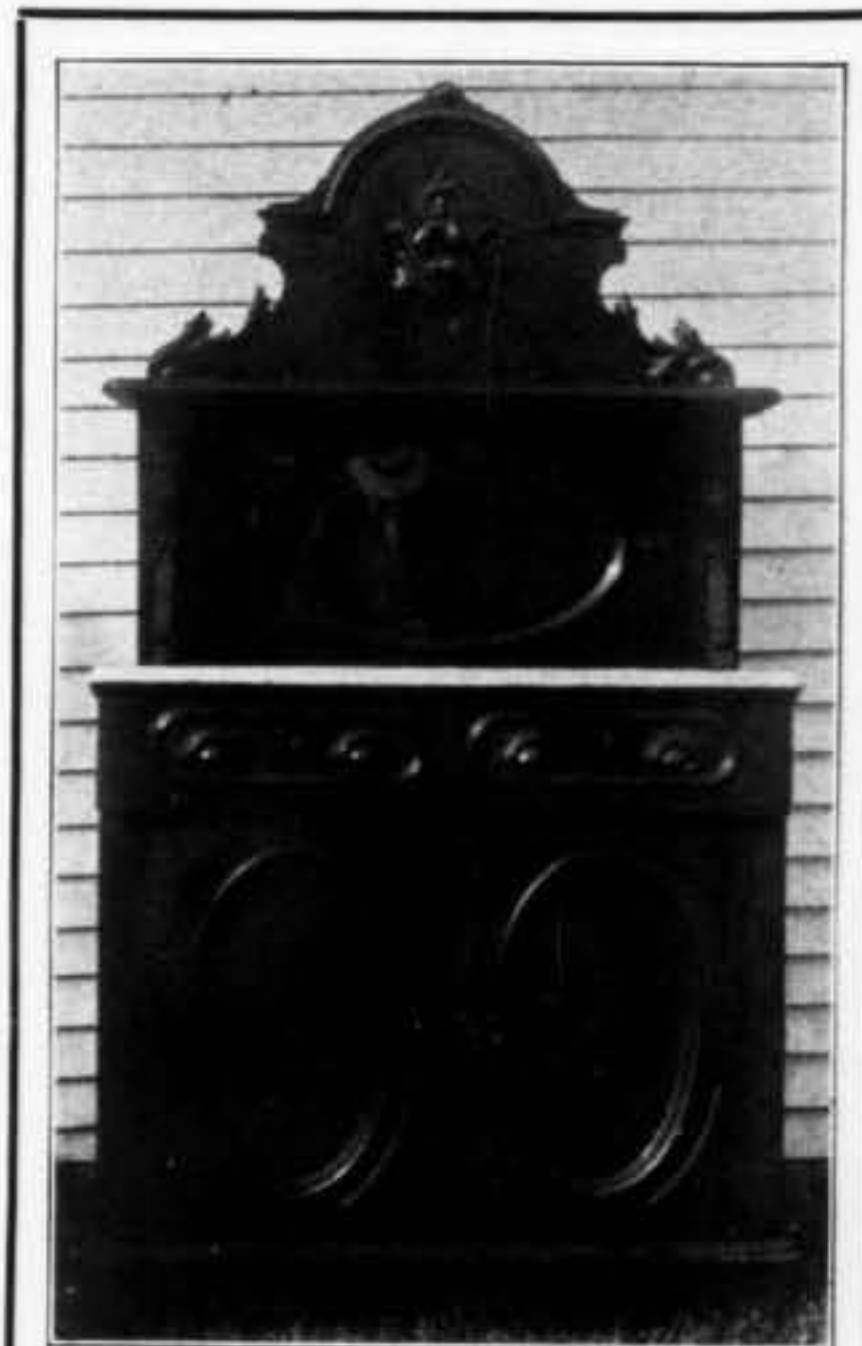
"Later, as the drawings steadily accumulated, I found that the best way to have semblance of order was to segregate the many different types of cartoons and keep them in separate folders which are easily accessible when you want to lay your hands on any particular one. But it calls for a nice, roomy closet to store all your originals out of sight, unless you can withstand threats of being chucked out of the house with all your stuff by the rest of the family.

"Writing to the many cartoonists throughout the country has been a grand experience for me. Some results were good, some bad. For instance, I first wrote to Lee Conrey, of the American Weekly, in 1934 and not until 1941 did I receive an original drawing from him. As I had no idea of giving up the task, I kept my correspondence going until I was finally rewarded with a prize exhibit. Mr. Conrey inscribed the drawing 'To a man of GREAT PATIENCE!'

"There have been many promises of originals which have never been fulfilled. But one doesn't give up trying and being reminded of a promise isn't pleasant medicine to take. Many of the cartoonists have sent along invitations to visit them at some future time and others undoubtedly have felt like inviting me to take a trip to a deep Southern destination. But I've enjoyed the correspondence and hope some time I can personally visit and chat with the cartoonists who have been kind enough to write me such friendly letters.

"As a parting word, I would say that collecting cartoons has added many new friends and has given me the opportunity of enjoying the privilege of owning original drawings by those fellow-artists whose work I admire and enjoy."

It is impossible to set forth all the names of the artists represented in the Murray A. Harris collection, for space would not permit. And HOBBIES would not care to have two full pages of one of its issues filled with nothing but names. Suffice to say that all the famous art names are represented, Thomas Nast, Homer Davenport, C. G. Bush, Rollin Kirby, Charles Dana Gibson, Norman Rockwell, Lee Conrey, F. B. Oppen, Zim, Bernhard Gillam, Joseph Keppler, Herbert Johnson, Robert Ripley, George McManus, H. T. Webster, Norman Ritchie, Joseph Stern, T. A. Dorgan (Tad), Feg Murray, Clifford K. Berryman, Bruce Russell, Reg Manning, Jay Darling (Ding), Herb Block, Tony Sarg, Norbert Quinn, Gluyas Williams, Grover Page, Ralph Lee, Fred Neher, Paul Carmack, Ryan Walker, Dan Bishop, Nate Collier, Luther Bradley, John DeMar, Jerry Doyle, Edmund Duffy, Tom Barclay, Carey Orr, John T. McCutcheon and hundreds of others equally as well known.



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